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CHURCH MUSIC

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MUSIC

F. G. PLUMMER

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO


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CHURCH MUSIC

Composed by

FREDERICK GEORGE PLUMMER

Rector of the Church of St. Augustine

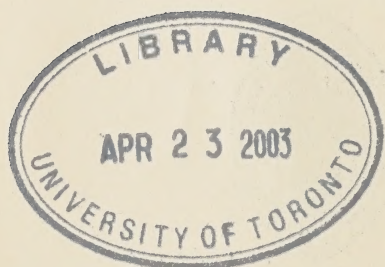
and

Canon and Precentor of St. Alban's Cathedral, Toronto.



CLOKE & SON,

HAMILTON BIBLE HOUSE, HAMILTON, ONTARIO.



PREFATORY NOTE

to the Second Edition.

This little collection of music for the services of the Church covers compositions extending over the past forty years. The original edition was published in 1914 as a memento of the twenty-fifth anniversary of my ordination to the priesthood. It has been felt by many of my friends that some of the compositions might be found useful "in Quires and Places where they sing," as the music, while making no pretensions to originality, is simple and quite within the range of the ordinary choir. Hence the publication of a new edition.

The directions given for its performance may be varied at the discretion of the choirmaster; in parts marked to be sung in harmony, the air may be sung by all the voices in unison; parts marked to be sung by one section of the choir may be sung by another section or by the full choir. The altos may sing in unison with the trebles where the strengthening of the air is essential.

Several errors and misprints which escaped revision in the first edition are here corrected.

F. G. PLUMMER.

Toronto,

All Saints, 1917.

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CHURCH MUSIC.

1

KYRIE.

mp *cresc.* *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

mp *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

After 10th

mp *cresc.*

Lord, have mercy up - on — us, and write all these Thy

rall. *dim.*

laws in our hearts, we be - seech Thee.

KYRIE.

mp *cresc.* *dim.*

Lord, have mercy up on us, and in-cline our hearts to keep this law.

mp *dim.*

Lord, have mercy up on us, and in-cline our hearts to keep this law.

After 10th *mp* *cresc.*

Lord, have mercy up - on us, and write all these Thy

p *rall.*

laws in our hearts, we be - seech Thee.

KYRIE.

mp *cresc.* *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

mp *cresc.* *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

After 10th *mp* *cresc.*

Lord, have mercy up-on us, and write all these Thy

rall. dim.

laws in our hearts, — we be-seech Thee.

KYRIE.

mp *cresc.*

Lord, have mer-cy, have mer-cy up - on us, and in-

dim.

cline our hearts to keep this law.

mp *cresc.*

Lord, have mer - cy, have mer - cy up - on us, and in-

dim.

- cline our hearts to keep this law.

KYRIE.

After 10th

mp *cresc.*

Lord, have mercy, have mercy up - on us, and write all

rall. dim.

these Thy laws in our hearts, we be - seech Thee.

(or) *cresc.*

Lord, have mer - cy, have mer - cy up - on us, and write all

dim. rall.

these Thy laws in our hearts, we be - seech Thee.

KYRIE.

p *cresc.* *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

p *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

m. p *cresc.*

Lord, have mer-cy up - on — us, and write all these Thy

dim. *p*

laws in our hearts, we be - seech — Thee.

KYRIE.

mp *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

mp *dim.*

Lord, have mercy up-on us, and incline our hearts to keep this law.

Pedal. *Basses.*

After 10th

mp *cresc.*

Lord, have mer - cy up - on us, — and

dim. *rall.*

write all these Thy laws in our hearts, we be-seech Thee.

FOR ADVENT.

Drop down ye Heavens from above, — and let the

skies pour down righteousness; Let the Earth o - pen, —

(Tonus Regius.
Unison.)

— and let them bring forth salva - tion. The Heavens de -

Fine.

Repeat "Drop down ye Heavens

- clare the glory of God; and the firmament sheweth His handiwork

GLORIA TIBI.

UNISON.

Plain song.

Before the Gospel.

After the Gospel.

Glo-ry be to Thee, O Lord. Thanks be to Thee, O God.

Before the Gospel.

Glo-ry be to Thee, to Thee, O Lord.

Al - - le - lu - ia, Al - - le - lu - ia!

After the Gospel.

Thanks be to Thee, to Thee, O God.

OFFERTORY SENTENCE.

Introduction.

p *cresc.*

Solo or Trebles.

Let your light so shine, so

dim.

cresc.

shine before men, that they may see your good works, that

dim.

they may see your good works, and glorify your Fa-ther which

rall *Tempo. cresc.*

is — in Heav'n; and glorify your Father which is in

rall *Tempo.*

f (Full ad lib.) *rall. dim.*

Heav'n, and glorify your Fa-ther which is — in Heav'n.

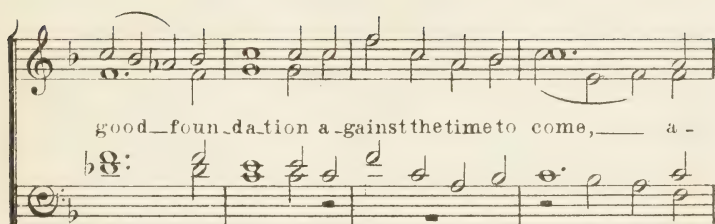
OFFERTORY SENTENCE.

Chorus.

Charge them who are rich, are rich in this

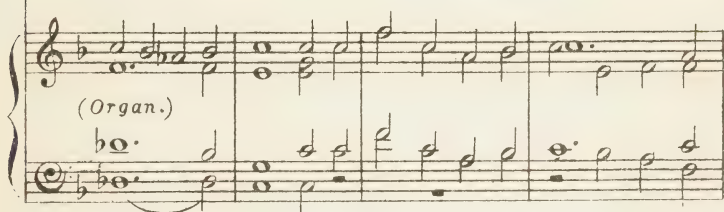
world, that they be ready to give and glad to dis-

-tri-bute; lay-ing up in store for them-selves a

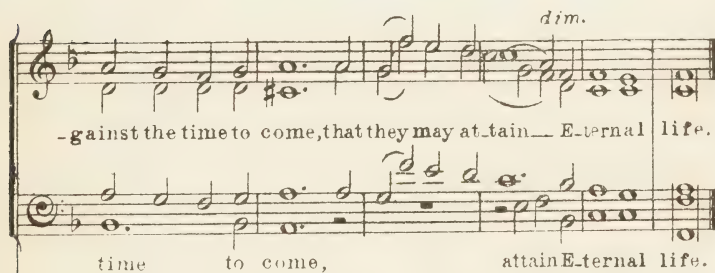


good foundation a-gainst the time to come, — a -

against the



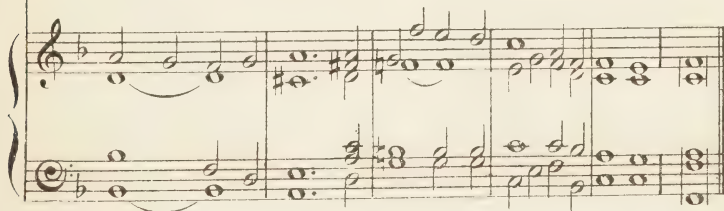
(Organ.)



dim.

—gainst the time to come, that they may at-tain — E-ternal life.

time to come, attain E-ternal life.



OFFERTORY SENTENCE.

Trebles.

Lay not up for yourselves treasure upon the Earth; where the

rust and moth doth corrupt, and where thieves break thro' and

Chorus.

cresc.

steal: but lay up for yourselves treasures in Heav'n; where neither

rust nor moth doth corrupt, and where thieves do not break thro' and steal.

SANCTUS.

mp *cresc.* *f* Unison.

Ho-ly, Ho-ly, Ho-ly, Lord God of Hosts, Heaven and Earth are

ff *dim.* *pp* Harmony.

full of Thy glory: Glory be to Thee, O Lord most high. A - men.

SANCTUS.

mp *cresc.*

Holy, Holy, Ho-ly, Lord God of Hosts, Heaven and Earth are full of Thy

ff Unison. *mf* Harmony.

glo - - ry: Glory be to Thee, O Lord most high. A - men.

SANCTUS.

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (two sharps) and common time (C). The tempo is marked *mp* (mezzo-piano). The score is divided into two systems, each with a vocal line and a piano line.

First System:

- Vocal Line:** The melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The lyrics "Ho-ly, Ho-ly, Ho-ly, Lord God of" are written below. The final measure features a half note G4 with a *cresc.* (crescendo) marking above it.
- Piano Line:** The accompaniment consists of a steady eighth-note bass line (G3, A3, B3, A3, G3) and a treble line with chords. The final measure has a *cresc.* marking above it.

Second System:

- Vocal Line:** The melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The lyrics "Hosts, Heaven and Earth are full, — are" are written below. The final measure features a half note G4 with a *cresc.* marking above it.
- Piano Line:** The accompaniment consists of a steady eighth-note bass line (G3, A3, B3, A3, G3) and a treble line with chords. The final measure has a *cresc.* marking above it.

The score concludes with a final measure in the piano line, marked *f* (forte).

f

full of Thy glo - - - ry: Glo - ry be to

(Organ)

ff

Thee, — (Organ) Glo - ry be to

cresc.

Thee, (Organ) Glo - ry be to Thee, to Thee O

dim. *p*

Lord most high. — A - men.

SANCTUS.

ff Ho - ly, Ho - ly,

The first system of the musical score for the Sanctus. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G4, a half note A4, and a whole rest. The piano accompaniment begins with a whole rest, followed by a half note G3, a half note A3, and a whole rest. The dynamic marking *ff* (fortissimo) is placed below the vocal line.

ff

The second system of the musical score. The vocal line continues with a half note G4, a half note A4, and a whole rest. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) followed by a half note G4. The dynamic marking *ff* is placed below the vocal line.

rall. *f*

Ho - - ly, Lord God, Lord God of Hosts, Heaven and Earth are

The third system of the musical score. The vocal line begins with a half note G4, a half note A4, and a whole rest. The piano accompaniment features a half note G3, a half note A3, and a whole rest. The dynamic marking *rall.* (rallentando) is placed above the vocal line, and *f* (forte) is placed above the piano line. The time signature changes to 3/4.

rall. *f*

The fourth system of the musical score. The vocal line continues with a half note G4, a half note A4, and a whole rest. The piano accompaniment features a half note G3, a half note A3, and a whole rest. The dynamic marking *rall.* is placed above the vocal line, and *f* is placed above the piano line. The time signature remains 3/4.

ff

full of Thy glory; Glo - ry be to Thee, O Lord most

ff

cresc. rall. mp

high, to Thee, O Lord most high. A - men, A - men.

cresc. rall. mp

cresc. rall. mp

SANCTUS.

mf *cresc.*

Holy, Holy, Ho-ly, Lord God of Hosts, Heav'n and Earth are full of Thy

ff Unison. Harmony. *p*

glo - - ry: Glo-ry be to Thee, O Lord most high. A-men.

SANCTUS.

mf Unison.

Holy, Holy, Ho - - ly, Lord God, Lord God of Hosts, Heav'n and Earth are

Harmony. Unison. Harmony.

full, full of Thy glo-ry: Glory be to Thee, O Lord most high. Amen.

BENEDICTUS.

Harmony (or unison).

Blessed is He that cometh in the Name, the Name of the

Full.
unison.

Lord: Ho - san-na in the highest, Ho - san - - na.

BENEDICTUS.

Men in unison.

Blessed is He that cometh in the Name, the Name of the

Full.
unison.

cresc.

Organ has small notes.

Lord; Hosanna in the highest, Hosanna in the high - - est.

BENEDICTUS.

Introduction.

p *cresc.* *dim.*

Trebles and Altos.

mp

Blessed is He that com-eth in the Name of the Lord;

Chorus.

cresc.

mp *cresc.*

— Blessed is He that com-eth in the Name

dim.

Unison.

dim.

of the Lord; — Blessed is He that com-eth,

Harmony. *cresc.*

Blessed is He that com - eth, in the Name, the

rall. ff *rall. dim.*

Name of the Lord; in the Name, the Name of the Lord.

p *dim.* **Unison.**

(Interlude.) Ho - sanna, Ho - sanna in the

Harmony.

high - est, Ho - sanna, Ho - sanna in the high - est.

BENEDICTUS.

Introduction.

mp *cresc.*

No Pedal. *Pedal ad lib.*

Men.

mp *cresc.*

Blessed is He, Blessed is

dim. *mp* *cresc.*

No Pedal.

dim. rall.

He that cometh in the Name, in the Name of the Lord;

cresc. *dim. rall.*

Pedal ad lib.

Quartette or Chorus.

Blessed is He, Blessed is He, is He that com - - eth, is He that Bless - - ed,

cometh in the Name of the Lord. *ff*

Full Unison.

Ho - san - na, Ho - san - na in the

Harmony.

high - est, Ho - san - na in the highest, Ho - san - na.

No Pedal. Pedal.

BENEDICTUS.

Solo or Trebles.

Bles - sed is He, Bles - sed is

He that cometh in the Name of the Lord;

Chorus.

Bles - sed is He that com-eth in the Name, that

cometh in the Name, in the Name of the Lord:

Ho - sanna in the high-est, Ho-sanna in the highest, Ho -

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat). The melody is written in a simple, homophonic style with many beamed eighth and sixteenth notes, creating a rhythmic and melodic pattern for the vocal line.

- sanna in the highest, Ho - sanna in the highest.

This system contains the next two staves of the musical score. It continues the melody from the first system, maintaining the same musical notation and structure. The lyrics are split across the two staves, with the first staff ending in a comma and the second staff concluding the phrase with a period.

or

Ho - san-na in the high - est, Ho - san-na in the

Organ.

This system contains the final two staves of the musical score. The top staff continues the vocal melody, while the bottom staff is labeled 'Organ.' and features a more complex, arpeggiated accompaniment. The lyrics are split across the two staves, with the first staff ending in a comma and the second staff concluding the phrase with a period.

high - est, Ho - san - na in the high - est, Ho -

cresc. rall.

- san - na in the high - est, Ho - sanna in the high - est.

cresc. rall.

AGNUS DEI.

Introduction.

Duet or
mf

O Lamb of

Chorus of Men.

God, O Lamb of God, that takest a-way—the

sins of the world; have mercy, have mercy up-on— us.

Trebles and Altos.

O Lamb of God, that

No Pedal.

tak - est a - way, that takest a - way—the sins of the

world; have mercy, have mer - cy up - on—us.

dim.

No Pedal. Pedal ad lib.

mp Chorus. *cresc*

O Lamb of God, — O Lamb of God, that

dim. *mp*

takest a - way the sins of the world; grant us Thy

dim. *pp*

peace, grant us Thy peace, Thy — peace.

AGNUS DEI.

Introduction.

p *cresc.* *dim.*

Solo or Trebles.

mp *cresc.*

O Lamb of God, that takest a-way, that takest a-way the

dim. Chorus. *pp* *cresc.*

sins of the world; have mercy, have mercy, have

dim. *mp* *cresc.*

mercy up-on us. O Lamb of God, that takest a-way, that

O Lamb of God,

dim. pp

takest a-way the sins of the world; have mercy, have

cresc. dim. mp

mercy, have mercy up-on us. O Lamb of God, that

cresc. dim. mp

takest a-way, that takest a-way the sins of the world: grant us Thy

O Lamb of God.

dim. pp rall.

peace, grant us Thy peace, grant us Thy peace. —

AGNUS DEI.

Introduction.

mp

Solo, or Men in unison.

cresc.

mp

O Lamb of God, that tak - est a - way the

dim.

Chorus.

p

sins of the world; have mer - cy up - on us.

(Interlude)

dim.

p

Solo: Quartette: or Trebles.

cresc. *mp* O Lamb of God, that takest a-way the sins of the

dim. *p* Chorus. *p* world; have mercy up-on us. (Interlude)

dim. Chorus. *cresc.* O Lamb of God, that takest a-

dim. *p* - way the sins of the world; grant us Thy peace.

AGNUS DEI.

Introduction. Solo or Men
in unison.

mp *dim.* *mp* O Lamb of God,

cresc. *dim.*

O Lamb of God, that tak-est a-way the sins of the world; have

cresc. *dim.* *p*

mer-cy, have mer-cy up-on us. Interlude.

Solo or Trebles. *cresc.*

mp *dim.* O Lamb of God, O Lamb of God, that

dim. *cresc.* *dim.*

take est a way the sins of the world; have mercy, have mercy up

p

- on — us. *Interlude.* *dim.*

p Chorus. *cresc.* *dim.* *mf*

O Lamb of God, that takest away the sins of the world; grant us Thy

dim. *rall.*

peace, grant us Thy peace, grant us Thy peace, Thy peace.

AGNUS DEI.

Introduction. Men in Unison.

p *p*

O Lamb of

cresc. *dim.*

God, O Lamb of God, that takest a-way the sins of the

cresc. *dim.*

world; have mer-cy, have mer-cy up-on us.

p *p* Trebles.

O Lamb of God, O Lamb of

cresc. *dim.* *cresc.*

God, that takest away the sins of the world, have mercy, have

dim. Flute.

mercy up - on us. *Interlude.*

Full, Harmony. *cresc.*

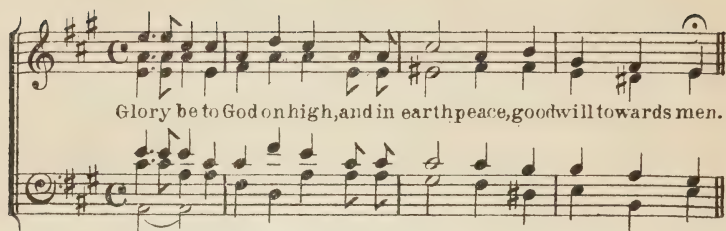
p O Lamb of God, O Lamb of God, that takest away the

dim. Organ. *pp* Choir.

sins of the world, grant us Thy peace, Thy peace.

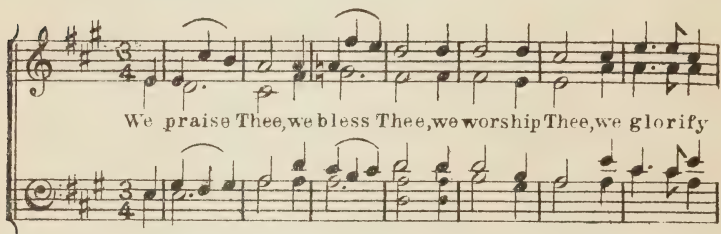
mf *dim.*

GLORIA IN EXCELSIS.



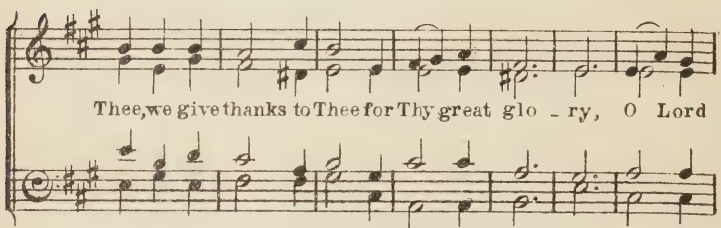
Glory be to God on high, and in earth peace, goodwill towards men.

The first system of musical notation is in G major (one sharp) and common time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes.



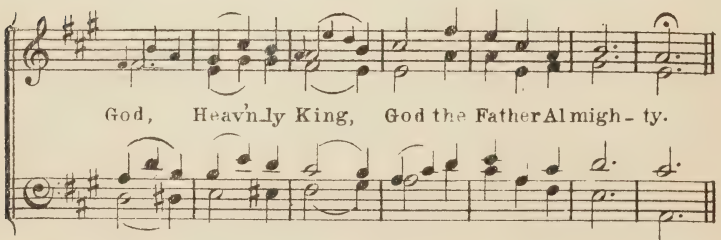
We praise Thee, we bless Thee, we worship Thee, we glorify

The second system of musical notation is in G major and 3/4 time. It continues the melody and accompaniment from the first system. The treble staff shows a more active melody with eighth and sixteenth notes, while the bass staff continues with a steady accompaniment.



Thee, we give thanks to Thee for Thy great glo - ry, O Lord

The third system of musical notation is in G major and 3/4 time. The melody in the treble staff features a series of eighth notes and quarter notes. The bass staff continues with a steady accompaniment of chords and single notes.



God, Heav'nly King, God the Father Almight - y.

The fourth system of musical notation is in G major and 3/4 time. It concludes the piece with a final melody in the treble staff and a final accompaniment in the bass staff. The treble staff ends with a half note G, and the bass staff ends with a half note G.

mp

O Lord, the only be - gotten Son Je - su Christ, Je - su Christ;

cresc. *dim.*

O Lord God, Lamb of God, Son — of the Fa - - ther;

Trebles. Chorus.

That takest a - way - the sins of the world, — have

Trebles & Tenors in unison.

mer - cy up - on us, Thou that takest a - way the sins of the

cresc. Chorus. *dim.* Trebles.

world, — have mer_cy up - on — us, Thou that

Trebles divide. Chorus.

tak_est a _ way the sins of the world, — re -

dim.. *cresc.*

- ceive, re-ceive our prayer. Thou that sittest at the right hand of

rall

God the Fa_ther, have mer_cy up - on — us. —

ff

For Thou on-ly art ho - ly; Thou on-ly

art the Lord; Thou on-ly, O Christ, with the

Ho - - ly Ghost, art most high in the glo-ry of

God the Fa - - - ther. A - - men.

TE DEUM LAUDAMUS.

A.D. 1880.

The first system of music is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "We praise Thee, O God, we acknowledge Thee to be the Lord."

We praise Thee, O God, we acknowledge Thee to be the Lord.

The second system of music continues the melody and bass line. The lyrics are: "All the Earth doth worship Thee, the Father ever-lasting. To"

All the Earth doth worship Thee, the Father ever-lasting. To

The third system of music continues the melody and bass line. The lyrics are: "Thee all Angels cry aloud, the Heav'ns, and all the pow'rs therein. To"

Thee all Angels cry aloud, the Heav'ns, and all the pow'rs therein. To

The fourth system of music concludes the piece. The melody ends with a fermata. The lyrics are: "Thee Cherubin, and Seraphin, con-tin-u-ally do cry;"

rall.
Thee Cherubin, and Seraphin, con-tin-u-ally do cry;

Unison. *cres.*

Ho-ly, Ho-ly, Ho-ly, Lord God of Sa-ba-oth;

Harmony.

Heaven and Earth are full of the majesty, of Thy glo-ry.

Trebles. Chorus.

The glorious company of the Apostles praise Thee.

Men. (unison) Chorus.

The goodly fellowship of the Prophets praise Thee. The noble

Unison.

army of Martyrs, praise Thee. The Holy Church throughout all the world,

Harmony.

mf

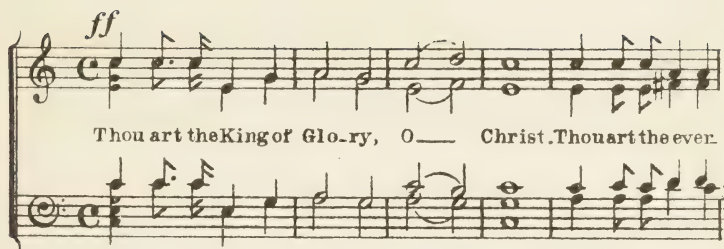
doth acknowledge Thee; The Fa-ther, of an in-fi-nite,

in-fi-nite Majesty, Thine honourable, true, and on-ly Son;

cresc.

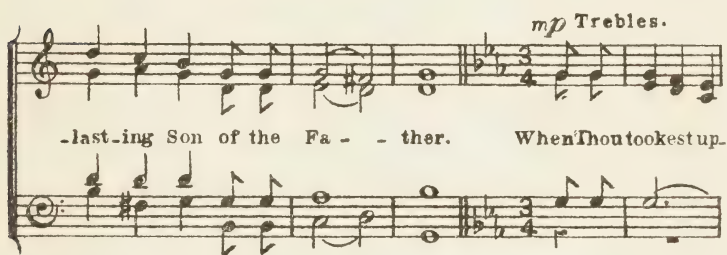
Al- so the Holy Ghost the Comfor-ter, the Ho-ly Ghost the Comforter.

ff



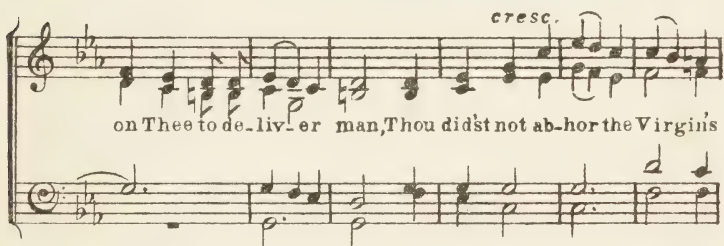
Thou art the King of Glo-ry, O — Christ. Thou art the ever-

mp Trebles.



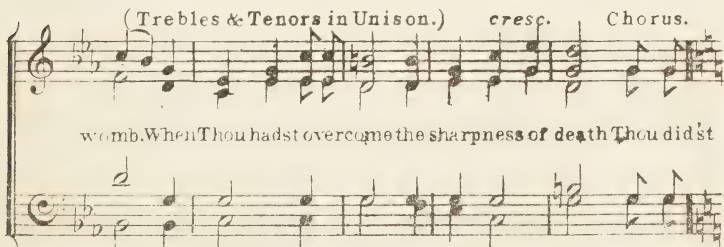
-last- ing Son of the Fa - - ther. When Thou tookest up-

cresc.



on Thee to de-liv-er man, Thou did'st not ab-hor the Virgin's

(Trebles & Tenors in Unison.) *cresc.* Chorus.



womb. When Thou hadst overcome the sharpness of death Thou did'st

ff *Quicker.*

op-en the kingdom, the kingdom of Heaven to all be -

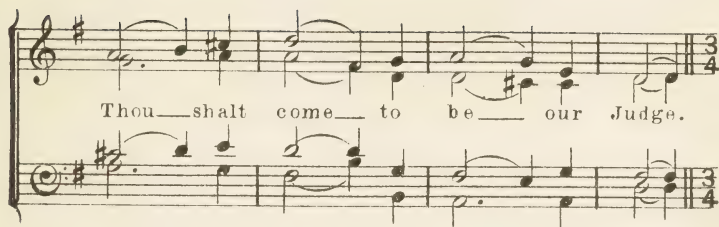
ff

- liev - - ers. Thou sittest at the right hand of

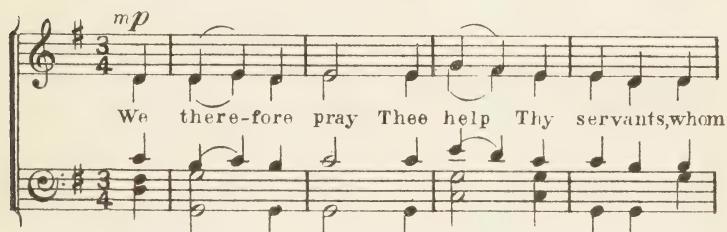
God, in the glo - ry of the Fa - - ther.

mf

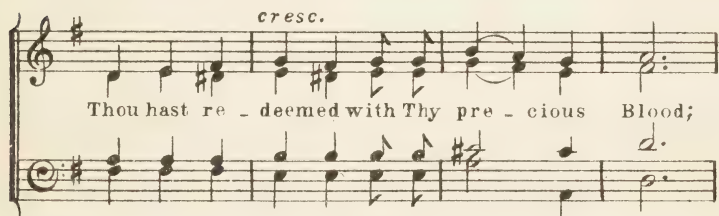
We be-lieve that Thou shall come to be - our Judge, that



Thou shalt come to be our Judge.

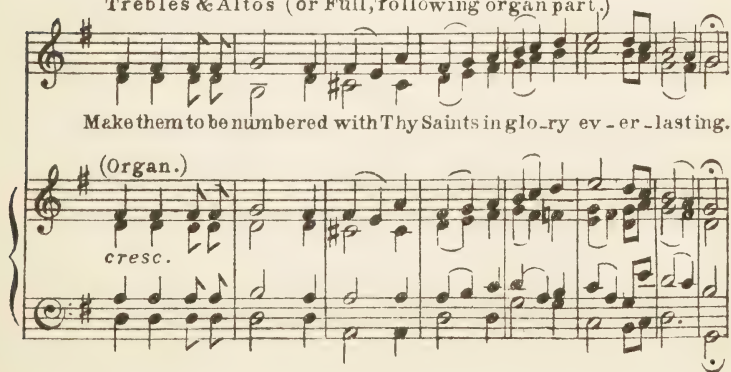


mp
We therefore pray Thee help Thy servants, whom



cresc.
Thou hast re - deemed with Thy pre - cious Blood;

Trebles & Altos (or Full, following organ part.)



Make them to be numbered with Thy Saints in glo-ry ev - er - lasting.

(Organ.)
cresc.

Chorus.

O Lord, save Thy people, and bless Thine heri - tage.

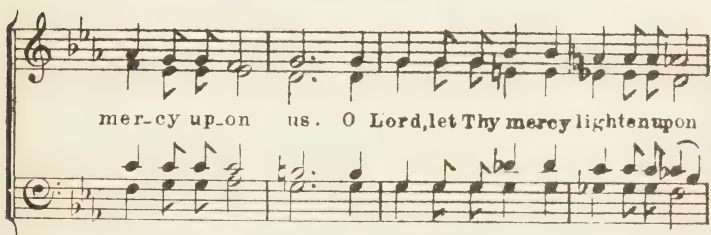
cresc. Govern them and lift them up for *dim.* ev - - - er.

ff Day by day, we magnify Thee; and we worship Thy Name ever

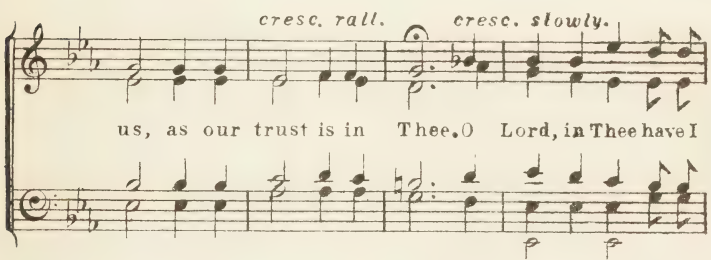
world without end. *mp* Vouch-safe, O Lord, to keep us this day with



- out sin; O Lord, have mer-cy up - on us, have



mer-cy up-on us. O Lord, let Thy mercy lighten upon



cresc. rall. *cresc. slowly.*
us, as our trust is in Thee. O Lord, in Thee have I



mp rall.
trust-ed, let me ne-ver be con-found-ed.

JUBILATE DEO.

O be joy-ful in the Lord, in the Lord, all ye lands;

The first system of musical notation for 'JUBILATE DEO.' It consists of a treble and a bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, then a dotted quarter note B4. The bass staff begins with a quarter note G3, followed by a quarter note A3, then a dotted quarter note B3. The system ends with a double bar line and a repeat sign.

serve the Lord with gladness, and come before His presence

The second system of musical notation. It continues the melody from the first system. The treble staff has a dotted quarter note C5, followed by a quarter note D5, then a dotted quarter note E5. The bass staff has a dotted quarter note C4, followed by a quarter note D4, then a dotted quarter note E4. The system ends with a double bar line and a repeat sign.

Trebles & Tenors in unison.

with a song. Be ye sure that the Lord He is

The third system of musical notation. It features a treble staff and a bass staff. The treble staff has a dotted quarter note F#4, followed by a quarter note G4, then a dotted quarter note A4. The bass staff has a dotted quarter note F#3, followed by a quarter note G3, then a dotted quarter note A3. The system ends with a double bar line and a repeat sign.

God, it is He that hath made us, and not we our-selves,

The fourth system of musical notation. It continues the melody. The treble staff has a dotted quarter note B4, followed by a quarter note C5, then a dotted quarter note D5. The bass staff has a dotted quarter note B3, followed by a quarter note C4, then a dotted quarter note D4. The system ends with a double bar line and a repeat sign.

Chorus.

We are His peo - ple, we are His peo - ple,

we are His people, and the sheep of His pasture.

O go your way in to His gates with thanks_giv -

- ing, and in to and in to His courts with praise.be

Full.

thankful un-to Him, be thankful un-to Him, and

speak good, speak good of His Name.

For the Lord is gracious, His mer-cy is ev-er-

-last-ing, and His truth en - dur-eth from gener - ation to

gen - er - a - - tion. Glo - ry be to the

Fa - ther, and to the Son, and to the Ho - ly

Ghost; as it was in the be - ginning, is now, and ever

rall.
shall be, world without end, A - men, A - men.

MAGNIFICAT.
(Service N^o 1. in D.)

Introduction.

ff

Unison.

My soul doth magnify, doth magni- fy the Lord, and my
spirit hath re - joiced in God my Saviour. For

He hath re-garded the low-li-ness of His hand-

Harmony.

mai - den. For be-hold, from henceforth all gener-

Unison.
cresc.

- ations shall call me blessed. For He that is mighty hath

Harmony.
dim.

Unison.

magnified me, and ho-ly, ho-ly is His Name. And His

Quicker.

mer-cy is on them that fear Him throughout all

This system features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support. The tempo is marked 'Quicker.'

gen-er-a-tions; He hath showed strength, showed

This system continues the melody and harmony from the first system. The lyrics are 'gen-er-a-tions; He hath showed strength, showed'.

Harmony.

strength with His arm, He hath scattered the proud

This system continues the melody and harmony. The lyrics are 'strength with His arm, He hath scattered the proud'.

rall.

in the imag-in-a-tion of their hearts.

This system concludes the piece with a 'rall.' (rallentando) marking. The lyrics are 'in the imag-in-a-tion of their hearts.'

Men.

He hath put down the mighty from their seat, and

hath ex - alt - ed the humble and meek. He hath

fill - ed the hun - gry with good things, and the

rall.
rich He hath sent emp - ty a - way.

Chorus.

He re-remembering His mer - cy, hath holpen His

ser_vant Is - ra - el, as He promised to our fore-

- fa - thers, A - bra - ham, A - bra -

- ham and his seed, for ev - - er.

Unison.

Glo - ry be to the Fa - - ther, and

to the Son, and to the Ho - ly Ghost; as it

was in the be - gin - ning, is now, and ev - er shall be,

Harmony.

world without end, A - men. A - men.

NUNC DIMITTIS.

Lord, now lettest Thou Thy servant de - part in peace ac -

cording to Thy word. For mine eyes have seen, mine eyes have seen, have

Trebles & Altos. Chorus.

seen Thy sal - vation, which Thou hast pre - pared be - fore the

Men in Unison.

face, the face of all people; to be a light to lighten the

Gentiles, and to be the glo-ry of Thy people Is-ra-el.

Full Unison.

Glo-ry be to the Fa-ther, and to the Son, and to the

Ho-ly Ghost; as it was in the be-ginning, is now, and ever

Harmony.

shall be, world without end, A-men, A-men.

MAGNIFICAT.
(Service N^o 2 in D.)

Introduction.

ff

Unison.

Harmony.

My soul doth mag-ni-fy the Lord, and my spirit hath re-

Unison.

joiced in God my Sav-iour. For He hath re-

Harmony.

-gard-ed the low-li-ness of His hand-maiden, for be-

hold, from henceforth all generations shall call me bless-

- ed. — For He that is mighty hath magnified me, and

ho-ly is His Name. — And His mercy is on them that

fear Him, throughout all generations. He hath

show-ed strength, showed strength with His arm, He hath

scattered the proud, He hath scattered the proud in the im-

rall. Organ.
- ag - in - - a - tion of their hearts. **ff**

Unison.
He hath put down the mighty — from their

seat, and hath ex - al - ted the humble and

Harmony.

meek. He hath filled the hungry with good things, and the

rall.

rich He hath sent em - pty a - - way.

He — remembering, remembering His mer - cy, hath

hol-pen His ser - vant Is - ra - el, — as He

prom-is - ed to our fore - fa - - thers,

A - bra - ham and his seed, for ev - er,

rall.

A - - bra - ham and his seed, for ev - - - er.

Unison.

Glo - ry be to the Fa - - ther, and

Harmony.

to the Son, and to the Ho - ly Ghost; as it

was in the be - gin-ning, is now, and ev-er shall be,

world with-out end, A - men, A - men.

NUNC DIMITTIS.

mp

Lord, now lettest Thou Thy servant depart in peace ac -

Unison. *cres.*

-cording to Thy word For mine eyes have seen, have

Harmony.

seen Thy sal-va-tion, which Thou hast pre-pared before the

Quicker. ff

face of all people; To be a light to lighten the

Gentiles, and to be the glory of Thy people Is-ra-el.

Unison.

Glo-ry be to the Fa-ther, and to the Son, and to the

Harmony.

Ho-ly Ghost; as it was in the beginning, is now, and ev-er

shall be, world without end, A - men, A - - men.

MAGNIFICAT.

(Service N^o 3 in E^b.)

This may be sung in unison throughout.

Unison.

My soul doth mag-ni - fy the Lord, and my

spirit hath re-joic-ed in God my Sav-iour. For

Harmony.

He hath re - gar-ded the low-li - - ness of

His hand - maid - - en. — For be - hold, from

henceforth all gener - a - tions shall call me bless -

Trebles.

- ed. For He that is might-y hath mag-ni-fi-ed

me, and ho - ly is His — Name, —

— And His mer-cy is on them that fear —

Him, through-out all gen - er - a -

Full unison.

- tions. He hath showed strength, showed strength with His

arm, He hath scat-ter-ed the proud, He hath scattered the

proud in the im-ag-in - a - tion of their

Trebles.

hearts. He hath put down the mighty from their

seat, and hath ex - al - ted the humble and

meek. He hath fill - ed the hun - gry with good

things, and the rich He hath sent empty a - way.

Full unison.

He re - membering His mer - - - cy hath

hol - pen His ser - vant Is - ra - - el, as He

Harmony.

promis - ed to our fore - fa - - - thers,

rall.

A - bra - ham and his seed, for ev - - er.

Unison. *Tempo.*

Glo - ry be - to the Fa - - ther, and

Harmony.

to the Son, and to the Ho - ly Ghost; as it

was in the be - gin - ning, is now, and ever shall be,

rall.

world with - out end, A - - men, A - - men.

NUNC DIMITTIS.

Full.

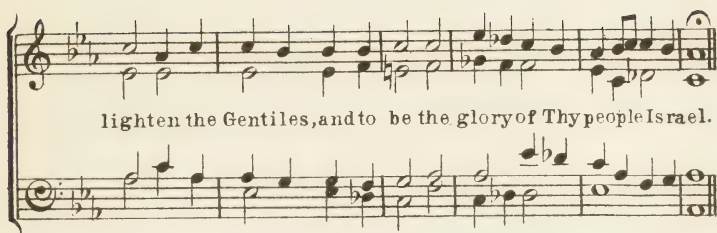
Lord, now lettest Thou Thy ser - vant de - part —

— in peace, in peace, ac - cording to Thy word; for mine

eyes have seen Thy sal - va - tion, which Thou hast prepared be -

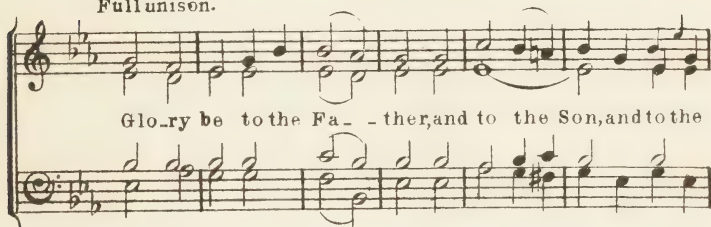
Trebles.

- fore the face, the face of all peo - ple; to be a light to



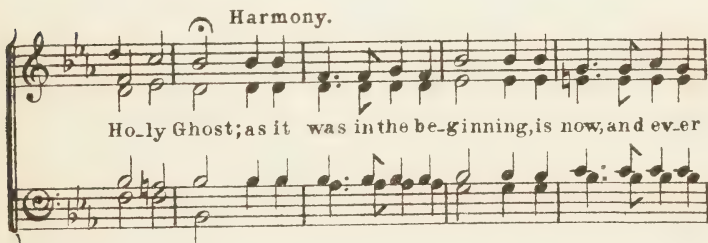
lighten the Gentiles, and to be the glory of Thy people Israel.

Full unison.



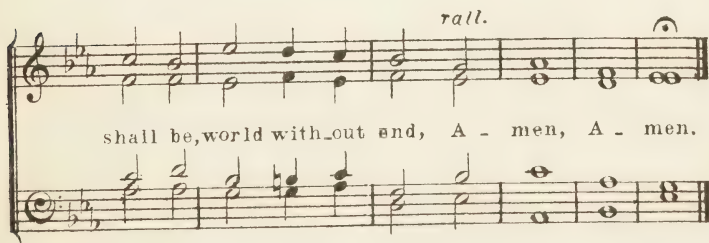
Glo-ry be to the Fa- - ther, and to the Son, and to the

Harmony.



Ho-ly Ghost; as it was in the be-gin-ning, is now, and ev-er

rall.



shall be, world with-out end, A - men, A - men.

MAGNIFICAT.

(Service N^o 4. in G.)

Introduction.

Unison.

My soul doth magnify the Lord, and my

Harmony.

spirit hath re - joi - ced in God my Sav - iour. For

He hath re - gard - ed the low - li - ness, the

Men in
unison.

low - li - ness of His hand-maid - en. For be -

- hold from hence forth all gener - ations shall call me bless -

Chorus.

- ed. For He that is might - ty hath mag - ni - fied

mp rall.

me, and ho - ly, ho - ly is His Name.

And His mercy is on them that fear Him, through

- out all gen - er - a - tions. He hath

I know
Sing

showed strength, showed strength with His arm, He hath

cresc.

scattered the proud, He hath scattered the proud, in the im-

- a - gin - a - tion of their hearts.

Trebles & Tenors in unison.

He hath put down the mighty from their seat, and

Chorus.

hath ex - alt - ed the humble and meek. He hath

fill - ed the hun - gry with good things, and the

(Halt)

rich He hath - sent emp - ty a - way.

He re-mem-bering, re-mem-bering His mercy, hath

holpen His ser-vant Is-ra-el; as He

promised, He promised to our fore-fa-thers,

A-bra-ham and his seed, his seed, for ev-er.

Glo-ry be to the Fa-ther, and to the Son, and to the

Ho-ly Ghost; As it was in the be-ginning, is

now, and ev-er shall be; world without end,

A-men, A-men, A-men.

rall

NUNC DIMITTIS.

mp *cresc.*

Lord, now lettest Thou Thy servant depart in peace, according

mf

to Thy word. For mine eyes have seen Thy sal - va -

dim. *mf*

tion, For mine eyes have seen Thy sal - va - tion, Which

N_o Pedal.

Thou hast pre - pared be - fore the face of all peo - ple;

Pedal ad lib.

cresc. *cresc.*

To be a light to lighten the Gentiles, and to be the

dim. *rall.* *f*

glory of Thy people Is-rael. Glory be to the Fa-ther, and to the

Son, and to the Ho-ly Ghost; as it was in the be-ginning, is

rall.

now, and ever shall be, world without end, A-men, A-men.

"I HEARD THE VOICE OF JESUS SAY."

Solo, or Trebles, or Men.

I heard the voice of Je-sus say, "Come un-to Me and rest;

Lay down thou weary one, lay down thy head upon My breast.

Chorus.

p

rall.

I came to Jesus as I was, wea-ry, and worn, and sad;

I came to Jesus as I was, wea-ry, and worn, and sad:

Organ.

dim. *rall.*

Tempo ff

I found in Him a resting place, and He, and He has made me glad.

Tempo ff

Solo, or Trebles.

I heard the voice of Jesus say, "Behold I freely give the

rall.

living water, thirsty one, stoop down, and drink, and live:"

Chorus.

cresc.

I came to Jesus, and I drank of that life-giving stream; my

I came to Jesus, and I drank of that life-giving stream; my

Organ.

cresc.

thirst was quenched, my soul revived, and now, and now I live in Him.

thirst was quenched, my soul revived, and now, and now I live in Him.

Solo, or Trebles.

I heard the voice of Jesus say, "I am this dark world's Light: look

This system contains the first two staves of the solo. The treble staff has a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with longer note values. The key signature is two sharps (F# and C#).

cresc. *rall.*
 un to Me, thy morn shall rise, and all thy day be bright:"

The second system continues the solo. It includes dynamic markings 'cresc.' and 'rall.' above the treble staff. The melody concludes with a final chord. The bass staff continues with a steady accompaniment.

ff Chorus.
 I looked to Je-sus, and I found in Him my Star, my

ff Organ.
 I looked to Je-sus, and I found in Him my Star, my

The third system introduces the chorus and organ. The chorus part (top two staves) is marked 'ff' and features a more active melody. The organ part (bottom two staves) is also marked 'ff' and consists of block chords and simple moving lines. The lyrics are split across the staves.

cresc.

Sun; and in that light of life I'll walk till

Sun; and in that light of life I'll walk till

rall.

travelling days are done, — till travelling days are done.

travelling days are done, — till travelling days are done.

rall.

"ABIDE WITH ME."

(In Memoriam— Henry Challenor Hughes, died May 31st, 1914.)

Solo, or Trebles.

A - bide with me; fast falls the e - ven - tide;

The first system of the musical score for 'Abide with Me'. It features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics 'A - bide with me; fast falls the e - ven - tide;' are written below the notes.

The darkness deep - ens; Lord with me a - bide;

The second system of the musical score. The melody continues in the treble staff, with the bass staff accompaniment. The lyrics 'The darkness deep - ens; Lord with me a - bide;' are written below the notes.

cresc.
When o - ther help - ers fail, and com - forts flee,

The third system of the musical score. The treble staff begins with a 'cresc.' (crescendo) marking. The melody and accompaniment continue. The lyrics 'When o - ther help - ers fail, and com - forts flee,' are written below the notes.

Chorus. *dim.*
Help of the helpless, O a - bide with me.

The fourth system of the musical score, which is the chorus. It begins with a 'Chorus.' marking and a 'dim.' (diminuendo) marking. The melody and accompaniment conclude the piece. The lyrics 'Help of the helpless, O a - bide with me.' are written below the notes.

Unison.

mf

Swift to its close ebb's out life's little day;

Harmony.

Earth's joys grow dim, its glories pass a - way;

cresc.

Change and de - cay in all around I see;

ff

Full.

dim.

O Thou, Who changest not, a - bide with me.

Men in unison.

mf

I need Thy presence eve-ry pass-ing hour;

cresc.

What but Thy grace can foil the tempter's power?

ff *dim.*

Who like Thy-self my guide and stay can be?

mp Chorus.

Through cloud and sunshine, Lord, a-bide with me.

ff

I fear no foe with Thee at hand to bless;

I fear no foe with Thee at hand to bless;

ff

mf ✽Voices may follow organ part.✽

Ills have no weight, and tears no bit-ter - ness;

Ills have no weight, and tears no bit-ter - ness;

mf

Where is deaths sting? _____

Where is deaths sting? _____

cresc.

cresc. *rall.*

where, grave, thy vic - to - ry? _____

where, grave, thy vic - to - ry? _____

rall.

Tempo.

I tri - umph still, _____

I tri - umph still, _____

Tempo.

I tri - umph still, _____

I tri - umph still, _____

I tri - umph still, _____

I tri - umph still, _____

rall.

*Tempo.**dim rall.*

I triumph still, if Thou abide with me.

I triumph still, if Thou abide with me.

*Tempo**dim**rall.*
mp

Hold Thou Thy Cross be - fore my clos - ing

Hold _____ Thou Thy Cross be - fore

cresc.

eyes; Shine through the gloom, and

cresc.

point me to the skies; Heaven's morning breaks, and Earth's vain shadows

point me to the skies; Heaven's morning breaks, and Earth's vain shadows

cresc.

ff *rall.* *dim.*

flee; in life, in death, O Lord, abide with me. A-men.

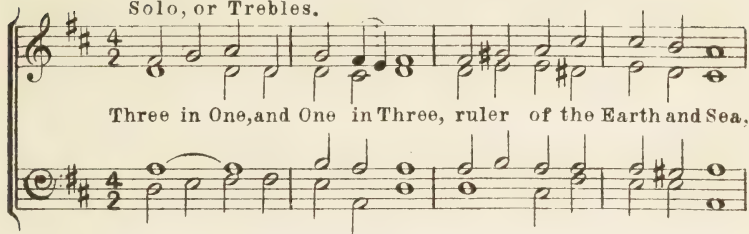
flee; in life, in death, O Lord, abide with me. A-men.

ff *dim.*

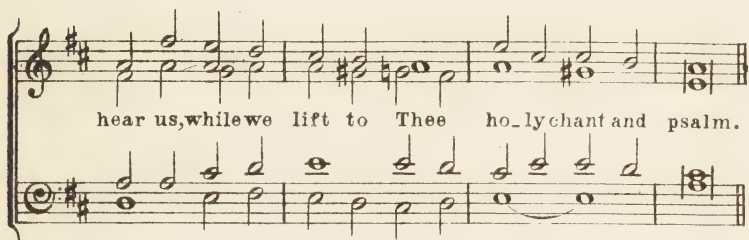
“THREE IN ONE, AND ONE IN THREE.”

101

Solo, or Trebles.

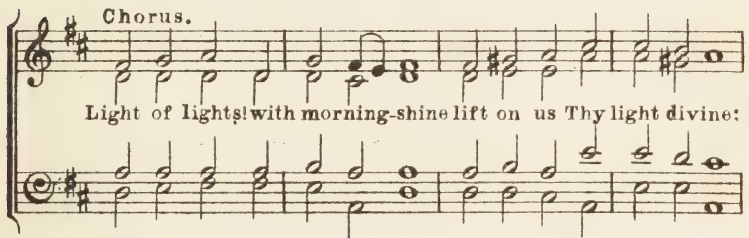


Three in One, and One in Three, ruler of the Earth and Sea,

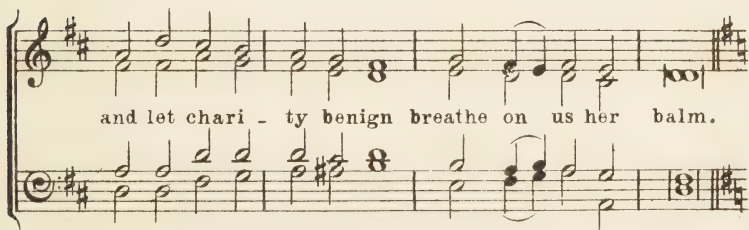


hear us, while we lift to Thee ho-ly chant and psalm.

Chorus.

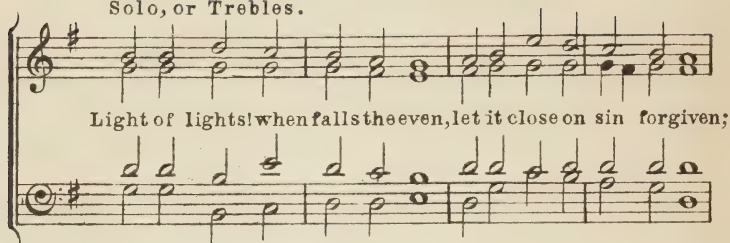


Light of lights! with morning-shine lift on us Thy light divine:

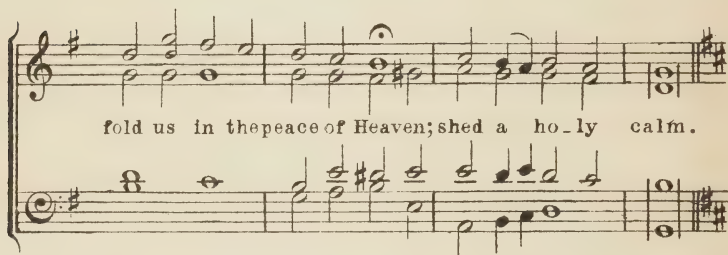


and let chari - ty benign breathe on us her balm.

Solo, or Trebles.

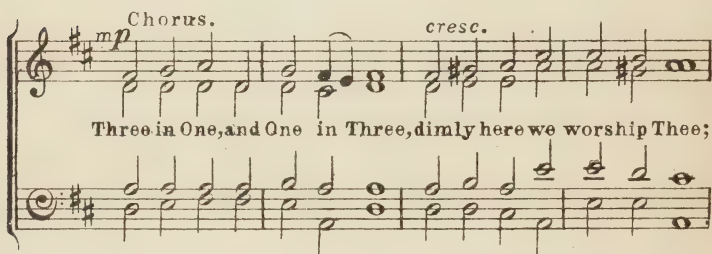


Light of lights! when falls the even, let it close on sin forgiven;

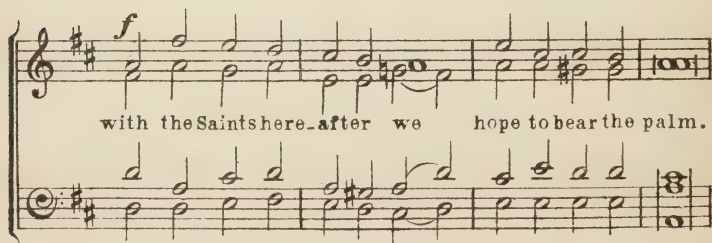


fold us in the peace of Heaven; shed a holy calm.

Chorus.



mp *cresc.*
Three in One, and One in Three, dimly here we worship Thee;



f
with the Saints here - after we hope to bear the palm.

mf

Three in One, and One in Three, dimly here we

worship Thee; Three in One, and One in Three, dimly here we

Unison. Harmony.

worship Thee; with the Saints here after we hope to bear the

palm, hope to bear the palm. A - men.

over.

This may be sung instead of the previous "Amen."

A - men, A - - men,
A - - men,

Three in One, and One in Three, we worship Thee,

A - *dim.* - men. *dim.* A - men.
A - - men.
mf we worship Thee. *dim.* A - - - men.

dim. *dim.*

ANTHEM.

105

"Pleasant are Thy courts above"

Solo, or Trebles. ("Praise the Lord")

1. Praise the Lord, His glo - ries show,

2. Pleasant are Thy courts a - - bove,

1. Saints with - in His courts be - low,

2. in — the land of light and love,

1. An - gels round His Throne a - - bove,

2. Pleas - ant are Thy courts be - - low,

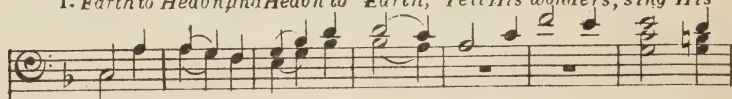
Trebles & Tenors
repeat in Harmony

1. All that see and share His love.

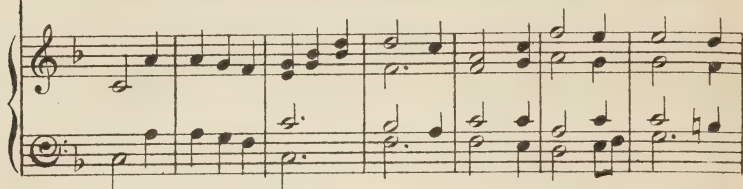
2. in — this land of sin and woe.

(The Tenor part may be sung by Trebles ^{8va} higher.)

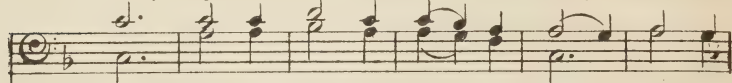
1. Earth to Heav'n and Heav'n to Earth, Tell His wonders, sing His



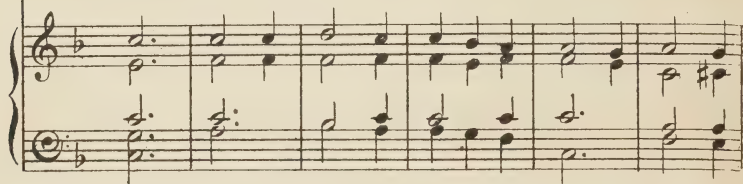
2. O my spirit longs and fairs, O my spirit longs and



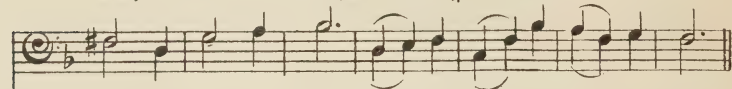
1. worth; Age to age, and shore to shore, Praise the



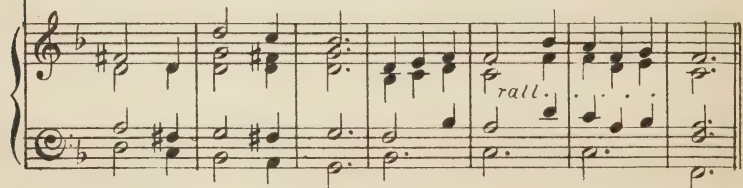
2. fairs for the converse of—Thy saints, for the



1. Lord, His name a - dore, Praise Him, praise Him, ev - er more.



2. brightness of Thy face, for Thy fullness, God of grace.



Chorus.

1. Praise the Lord, His mercies trace, Praise His pro-vi-

2. Hap - py birds that sing and fly round Thine altars,

1. - dence and grace, All that He for man hath done,

2. O most high, Hap-pier souls that find a rest

1. all He sends us through His Son; Hands and voices,

2. in their Heavenly Fa-ther's breast; Like the wandering

1. grateful hearts, hands and voi - ces,

2. dove that found, Like the wandering

1. grateful hearts, In this offering bear your parts;

2. dove, that found no re-pose on Earth a-round;

1. Praise the Lord, His Name a-dore; Praise Him, praise Him,

2. they can to their ark re-pair, and en-joy it

1. ev - er more; Praise the Lord, His Name a-dore;

2. ev - er there; they can to their ark re-pair,

1. Praise Him, praise Him, ev - er more. A-men.

2. and en - joy it *rall.* ev - er there. A-men.

ANTHEM.
"Christ is risen"

Christ is ris-en, is ris-en from the dead;

The first system of musical notation for the anthem. It consists of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics "Christ is ris-en, is ris-en from the dead;" are written below the staff. The system ends with a double bar line and a repeat sign.

Christ is ris-en, is ris-en from the dead;

The second system of musical notation, continuing the melody and bass line from the first system. It also ends with a double bar line and a repeat sign.

and become the firstfruits of them that slept,

The third system of musical notation, continuing the melody and bass line. It ends with a double bar line and a repeat sign.

and become the firstfruits of them that slept. For

The fourth system of musical notation, continuing the melody and bass line. It ends with a double bar line and a repeat sign. The final measure of the melody is marked with a forte (*mf*) dynamic.

Trebles & Altos, or Tenors & Basses.

since by man, — by man came

death, for since — by man, — by

Full unison.

man came death, By man came al - so the

Harmony. *rall.*

res-ur-rection, the res-ur-rection of the dead.

Men in Unison.

For as in Ad - am all die,

This system shows the first two staves of the 'Men in Unison' section. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'For as in Ad - am all die,' are placed below the staves.

For as in Ad - am all die;—

rall.

This system continues the 'Men in Unison' section. It includes the instruction 'rall.' (rallentando) above the staff. The melody and accompaniment continue, with the lyrics 'For as in Ad - am all die;—'.

Chorus.

Ev - en so in Christ, — ev - en so in

This system begins the 'Chorus' section. The key signature remains two sharps, and the time signature is common time. The melody and accompaniment are shown, with the lyrics 'Ev - en so in Christ, — ev - en so in'.

Ev - en so in Christ, — ev - en so in

Organ.

This system continues the 'Chorus' section. It includes the instruction 'Organ.' below the staff, indicating the organ part. The melody and accompaniment continue, with the lyrics 'Ev - en so in Christ, — ev - en so in'.

Christ, ——— ev - en so in Christ shall

Christ, ——— ev - en so in Christ shall

all be made a - live. Ev - en so in Christ, ———

all be made a - live. Ev - en so in Christ, ———

ev-en so in Christ,—— ev-en so in

ev-en so in Christ,—— ev-en so in

Christ shall all be made a - - live.

Christ shall all be made a - - live.

(This movement in D, may be omitted, — end on page 115.)

Solo, or Trebles.

Likewise reck-on ye, like - wise reck-on ye

The first system of the musical score for Solo or Trebles. It consists of a treble and bass staff in D major (two sharps). The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

al - so yourselves to be dead indeed un-to sin;

The second system of the musical score for Solo or Trebles. It continues the melody and accompaniment from the first system, ending with a final cadence in the treble staff.

Duet, or Trebles and Altos.

like - wise reck-on ye, like - wise reck-on ye

The first system of the musical score for Duet or Trebles and Altos. It features two staves: a treble staff with a melody and an alto/bass staff with a harmonic accompaniment. The key signature remains D major.

rall.
al - so yourselves to be dead indeed un-to sin;

The second system of the musical score for Duet or Trebles and Altos. It begins with a *rallentando* marking. The melody in the treble staff is more spacious, and the accompaniment in the alto/bass staff follows. The system concludes with a final cadence.

Chorus. *Quickly. f*

but a - live un-to God, but a - live un-to God, through

rall.
Jesus Christ our Lord, through Jesus Christ our Lord.

Christ is risen, is risen from the dead Christ is risen, is

Unison. Harmony. *rall.*
risen from the dead. Alleluia, Alleluia, Alleluia! A - men.

ANTHEM.

"Christ our Passover."

Trebles and Altos in Harmony.

Christ our Pass-over is sacrificed for us,

This system of musical notation is for Trebles and Altos in Harmony. It consists of two staves, both in the key of D major (two sharps) and common time (C). The melody is written on the upper staff, and the harmony on the lower staff. The lyrics are 'Christ our Pass-over is sacrificed for us,'.

Unison.

there-fore, therefore let us keep the feast;

This system of musical notation is for Unison. It consists of two staves, both in the key of D major and common time. The melody is written on the upper staff, and the harmony on the lower staff. The lyrics are 'there-fore, therefore let us keep the feast;'.

Chorus. *mf*

Not with the old leaven, not with the old leaven,

This system of musical notation is for the Chorus, marked *mf*. It consists of two staves, both in the key of D major and common time. The melody is written on the upper staff, and the harmony on the lower staff. The lyrics are 'Not with the old leaven, not with the old leaven,'.

nor with the leaven of mal-ice and wick-edness;

This system of musical notation is for the Chorus, marked *mf*. It consists of two staves, both in the key of D major and common time. The melody is written on the upper staff, and the harmony on the lower staff. The lyrics are 'nor with the leaven of mal-ice and wick-edness;'.

mp Trebles and Altos.

but with the un - leavened bread of sin - cer - i - ty and

truth, but with the un - leavened bread of sin -

Chorus. Quickly. *f*

- cer - i - ty and truth. Christ being raised from the dead,

cresc.

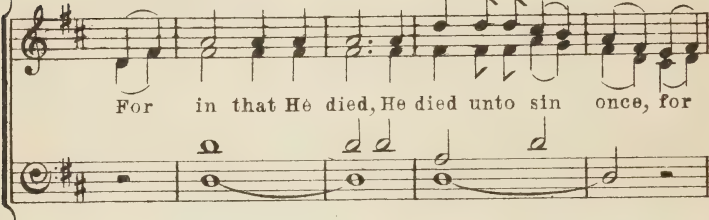
di - eth no more; death hath no more do -

cresc. rall.



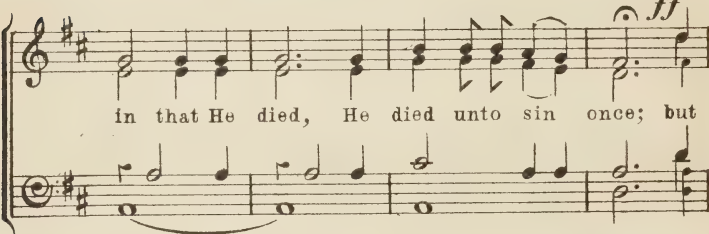
- minion o-ver Him, no more do-minion o-ver Him.

Trebles and Altos.



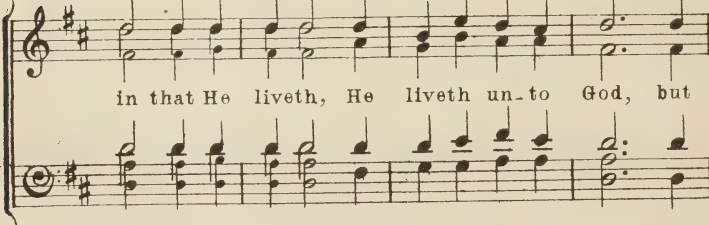
For in that He died, He died unto sin once, for

Chorus.



in that He died, He died unto sin once; but

Quickly.



in that He liveth, He liveth un-to God, but

mf

in that He liveth, He liveth un-to God; for

ff

in that He died, He died unto sin once, but

rall. *Tempo*

in that He liveth, He liveth un-to God; He

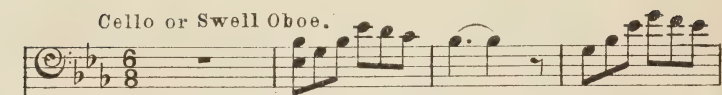
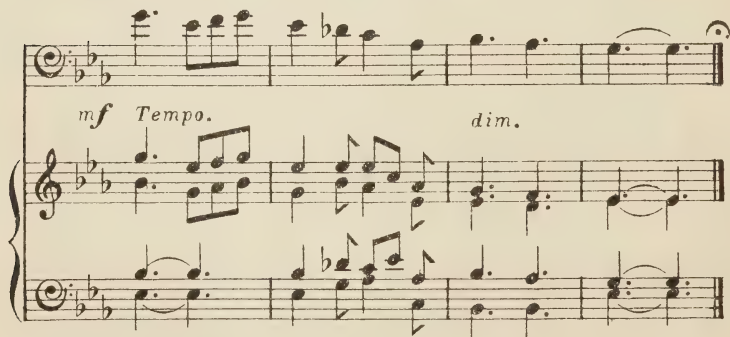
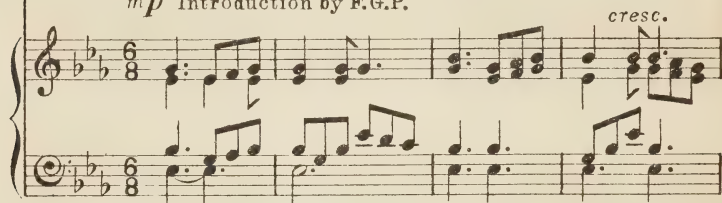
ff *cresc.* *rall.*

liv-eth un-to God, He liveth un-to God.
He liv-eth un-to God.

CHRISTMAS CAROL.

"Christian Children can you tell."

Cello or Swell Oboe.

*mp* Introduction by F.G.P.

CAROL: *Composer unknown.*

Trebles and Altos in Harmony.

Christian children can you tell, Do you know the
(Author of this verse unknown.)

story well, Every girl and every boy, Why the Angels

sing for joy, On this Christmas morn - ing.

Heavenly choirs their voices raise
Singing hymns of joy and praise,
To the Child in manger laid,
Child of Mary, blessed Maid,
On this Christmas morning.

3
Verses
by
F.G.P.

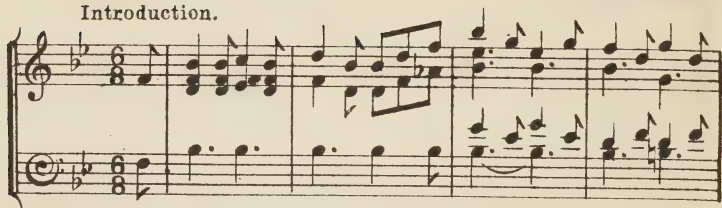
Yes, the story well we know,
We to Bethlehem will go,
There to see the Holy Child,
And the Mother pure and mild,
On this Christmas morning.

And we too will join and sing
Praises to our Saviour King,
Who for us hath left the skies,
And in lowly manger lies,
On this Christmas morning.

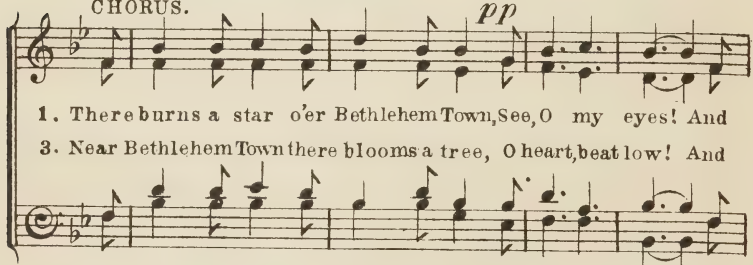
BETHLEHEM TOWN.

EUGENE FIELD.

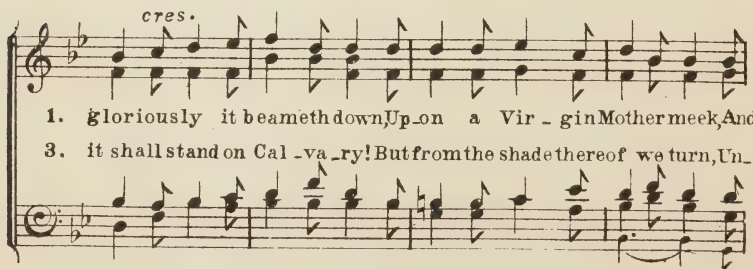
Introduction.



CHORUS.

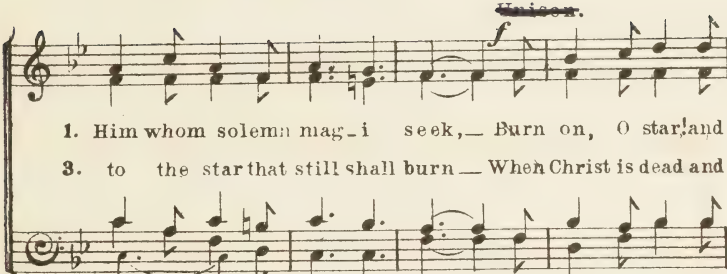
pp

1. There burns a star o'er Bethlehem Town, See, O my eyes! And
 3. Near Bethlehem Town there blooms a tree, O heart, beat low! And



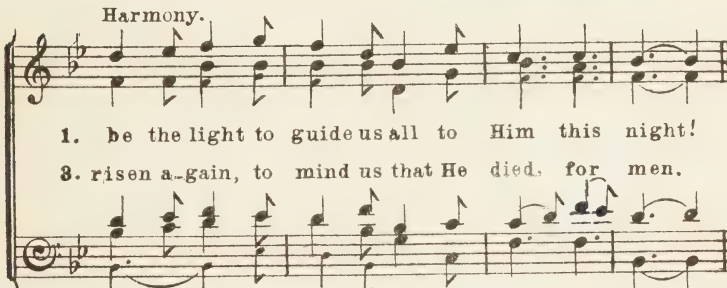
1. gloriously it beameth down, Up on a Vir - gin Mother meek, And
 3. it shall stand on Cal - va - ry! But from the shade thereof we turn, Un -

Unison.



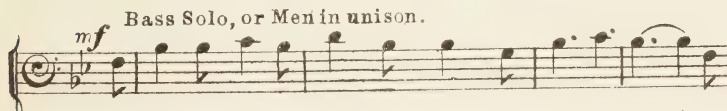
1. Him whom solemn mag-i seek,— Burn on, O star! and
3. to the star that still shall burn — When Christ is dead and

Harmony.



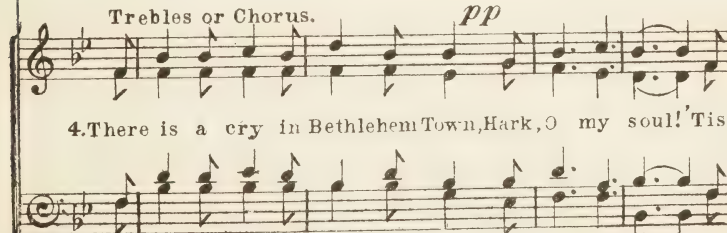
1. be the light to guide us all to Him this night!
3. risen a-gain, to mind us that He died, for men.

mf Bass Solo, or Men in unison.



2. The Angels walk in Bethlehem Town, Hush, O my heart! The

Trebles or Chorus. pp



4. There is a cry in Bethlehem Town, Hark, O my soul! 'Tis

*cres.**cres.*

2. Angels come and bring a crown, to Him, our Saviour and our King, And

4. of the Babe that wears the crown, it telleth us that man is free, That

Full.

2. sweetly all this night they sing;—Sing on in rap-ture,

4. He redeemeth all and me.—The night is sped, be-

An-gel throng, That we may learn that Heavenly song.
hold the morn, Sing, O my soul! the Christ is born!

roll in verse 4.

CAROL.

"The world itself keeps Easter-day."

The world itself keeps Easter-day, And Easter birds are singing. And

Easter flowers are bright and gay, And Easter buds are springing: The

Lord of all things lives anew, And all His works are rising too,

ff
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

2

There stood three Maries by the tomb
 On Easter morning early,
 When day had scarcely chased the gloom,
 And dew was white and pearly;
 With loving but with erring mind
 They came the Prince of Life to find:
 Alleluia, Alleluia, Alleluia!

3

But earlier still the angel sped
 His news of comfort giving;
 And "why," he said, "among the dead
 "Thus seek ye for the living?"
 "Go tell them all and make them blest,
 "Tell Peter first, and then the rest."
 Alleluia, Alleluia, Alleluia!

4

But one, and one alone, remained
 With love that could not vary;
 And thus a joy past joy she gained,
 That sometime sinner Mary:
 The first the dear, dear form to see
 Of Him who hung upon the tree:
 Alleluia, Alleluia, Alleluia!

5

The Church is keeping Easter Day,
 The glorious Easter morning;
 And Easter flowers are bright and gay,
 The holy Church adorning;
 The Lord hath risen, as all things tell,
 Good Christians, see ye rise as well;
 Alleluia, Alleluia, Alleluia!

Rev. J.M. Neale.

